Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE MUSICAL TIMES,
And Singing Class Circular.
APRIL 1st, 1856.

HAYDN'S MASSES.

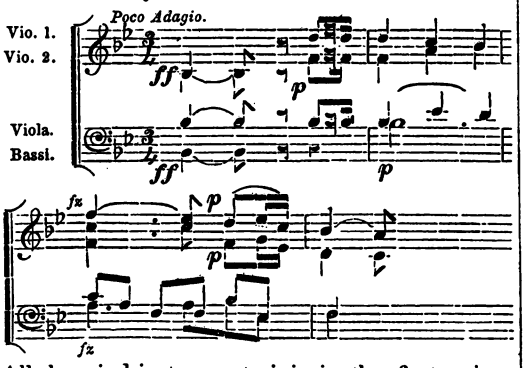
No. VI.

Contributed by E. Holmes.

(Continued from page 198).

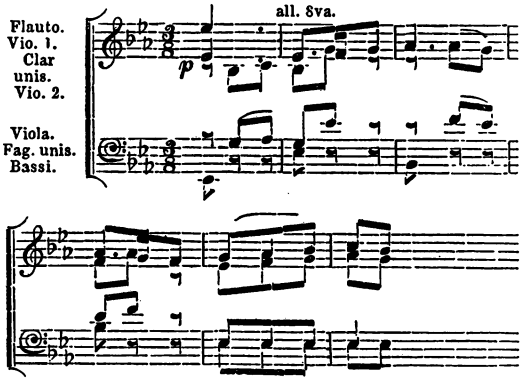
The sixth Mass, in B flat, is in design and execution similar to No. 4; composed in the same modern style; abounding in the same orchestral beauties; and displaying equal genius and excellence in the fugues. Without doubt the fourth Mass pleased much in the performance, and Haydn's object in the present work was to carry on the style and repeat the success. The family likeness imprinted on the physiognomy of these first six Masses is great. No. 1, indeed, stands apart by its sustained power and excellence. In the other works the success is varied; sometimes the pen is conventional, but occasionally it startles us by creations of extraordinary beauty and novelty. No. 6 has, however, fewer lapses into mannerism than others, and will be pronounced altogether a work of continuous interest.

A very elegant *cantabile*, of the instrumental kind, similar to the introduction to a symphony, distinguishes the *Kyrie*. In this movement the choral parts are mostly subsidiary, and are introduced as a kind of after-thought to the chief conception. To shew the style of this opening, a few bars may suffice:—

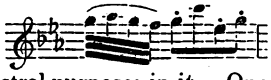


All the wind instruments join in the first unison—the flutes and oboes are then silent while the clarinets and bassoons continue with the violins and tenors, not absolutely the same notes, but filling up with the horns a completer harmony. The symmetry of the score pleases the eye as an orchestral picture. After sixteen bars of symphony, the chorus enters *forte* on a diminished seventh on E♮, which is left unresolved, except by the orchestra. This bold effect—introduced with great propriety in the chorus of Handel, in which Samson pulls down the banqueting hall of the Philistines, and in the *Kyrie* of the *Requiem* of Berlioz—startles the hearer, and gives an impression of grandeur in the opening of this Mass. The *Kyrie* continues to the end, *poco adagio*, extremely melodious; rich in orchestral effects and contrasts, and altogether one of the best of its author's introductions.

Of the opening of the *Gloria* there seems little to remark, except that its commencing with a soprano solo of a popular kind of melody, brings to memory the same light design in No. 3. However set off by occasional passages of weight and grandeur, this kind of opening to an important division of the Mass—a style which seems to have passed into a fashion of the day—will never be remembered to the advantage of Haydn as a composer of sacred music. An *allegretto Gratias*, in E flat, $\frac{3}{8}$, of a character and design not hitherto perceived in the Masses, divides the first and third movement of the *Gloria*. The melody of this piece, which is somewhat antique, and may be remembered in some movements of the master's older violin quartets, is heard in a series of solos for the voices, and then goes off into a *tutti* which is very fine. A pleasing combination is felt in the instrumental introduction:—

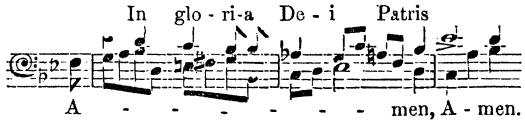


The chorus at *Qui tollis* is extremely majestic, and this figure of the violins—



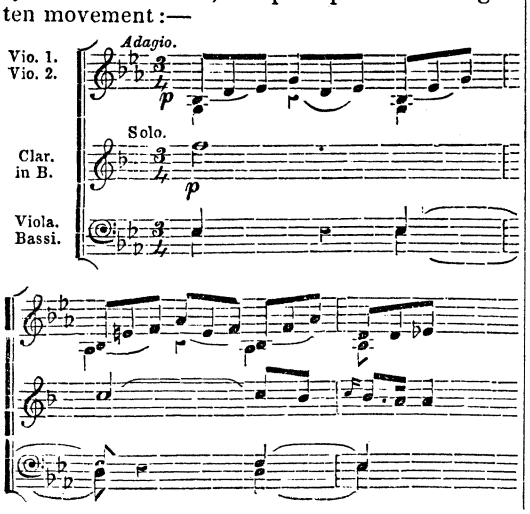
is turned to great orchestral purposes in it. One is scarcely prepared at the *Miserere* for the impassioned and grand conclusion of a movement which begins in a style of such sobriety and simplicity. The whole of this *Miserere* may be referred to as an example of delicate and beautiful instrumentation, and as a model of the art of effectively combining the chorus with the orchestra. Of the spirited chorus, *Quoniam*, a most excellent and effective fugue is the chief ornament and attraction. There is so little formality, in the preparation for this fugue, that the hearer is taken by surprise; the two subjects spring out upon him almost unawares. It will be

seen at once how much is to be expected from Haydn in possession of two such subjects :—

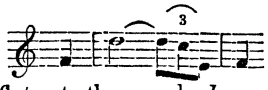


The beautiful clearness of the part-writing, the impassioned movement, and the fine animated character of this fugue, cannot be too highly praised. Whether the florid episode for solo voices does not detract from the dignity of the previous music, may be questioned ; but without it, Haydn would not have made his last successful stroke—the thundering chord of the sixth on F sharp, with all voices and instruments joining after half a bar of silence. Throughout this great chorus we partake the fire and enthusiasm of the composer, and feel the presence of that electric spark of genius which lasts from age to age, making all hearers glow with genial sympathy. So should true music be written.

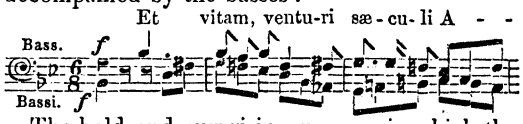
The *Credo* is a powerful chorus ; the vocal effect of which is sustained by symphonic grandeur in the orchestral accompaniments. Haydn is not always happy in the outset of his *Credos ;* but in this one he is eminently successful. *Et incarnatus*, *adagio*, in E flat, a soprano solo with chorus and quartet, breaks the main divisions of the *Credo*. This movement possesses great elegance and feeling; and though not altogether new in the design, is as much so as can be expected from the composer engaged in the difficult task of setting over and over again, with variety of expression, words of the same import. None but a symphonist of immense resources of mind could long make head against this difficulty. The elegant clarinet solo, which forms the symphony to this piece, and the not less graceful movement of the accompanying instruments, will please the eye of the musician, and perhaps recall a forgotten movement :—



The final cadence of the clarinet in the next notes is the perfection of graceful melody :—

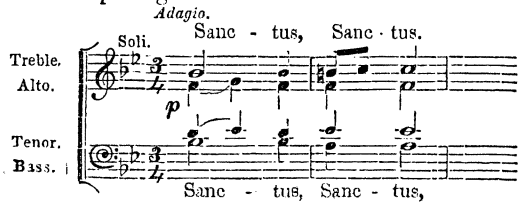


The modulation to G flat, at the words *homo factus est*, in the soprano solo, and the succeeding trio for alto, tenor, and bass, show that the same movement in No. 1 was scarcely dismissed from the thoughts of the composer. In the *Crucifixus* there is a new idea. The exclamations of the chorus in even notes, with triplets accompanying in the orchestra, produce a fine effect when the two go with precision and determination. There is a well-imagined return to the soprano solo, with fine holding notes and accompaniments *pianissimo* low on the strings. The musician lingers with pleasure over the beautiful orchestration and effects of this *Et incarnatus*. At *Et resurrexit*, the orchestral style of the opening of the *Credo* is resumed ; introducing many fine and novel features. But the best thing in this part of the work is the *fugato* accompanied, *Et vitam ;* a piece new alike in the design, the accent, the counterpoint, and all which should constitute an effective chorus. The opening shows a fugal style peculiar to Haydn, who is, perhaps, beyond any composer, happy in his fugues in $\frac{6}{8}$ time. The subject begins with the bass voices, violoncellos, and bassoons, and is accompanied by the basses :—



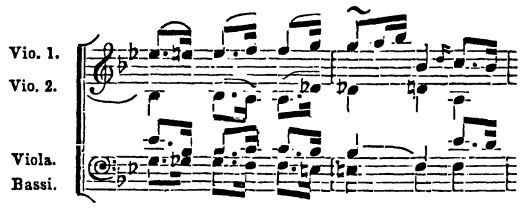
The bold and surprising manner in which the subject is treated, can scarcely be imagined by those who do not know the compostion. The point on the A flat, in the bass at *Et vitam*, and the succeeding bars, is conceived in a kind of intoxication and phrensy of genius. Before concluding, Haydn repeats a successful experiment in No. 4—that of making the subject of his fugue the bass of a pretty melody. We are indebted to him for some of the most useful infractions of strict rule.

The *Sanctus* begins with a quartet of voices, *adagio* and *piano*, and blends a devout religious expression with choral passages of pompous magnificence and solemn grandeur. Haydn's most successful treatment of the *Sanctus* is in this subdued style, which he has employed more frequently than Mozart. Four solo voices breathe out the opening :—



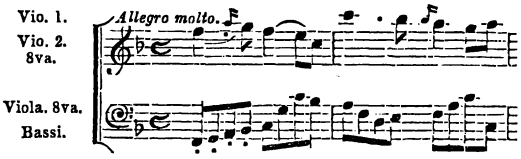
The voices cease;—a bar of symphony for the first violin:—

prepares for the corresponding phrase; and then a most magnificent *tutti—forte*, subsiding to *piano*—form the basis of this composition, which is purely a reminiscence of Mozart. It is so much in his style, that Haydn may have designed it as a tribute to the memory of his friend. How completely the fall of the melody in the cadence of the symphony is associated with Mozart, will be seen by a glance at the notes:—

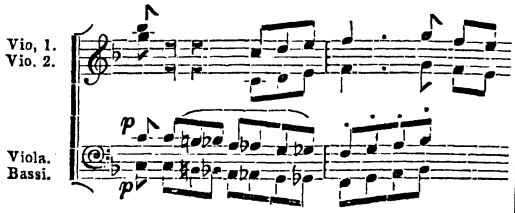


The *Hosanna* is most happily conceived, with a playfulness in the melody and subject, which Mozart and Haydn not only admitted, but seem to have adopted with preference, in that department of the Mass.

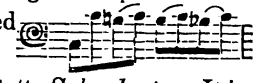
The *Benedictus*, in F, of a design unattempted before in Mass music, is a singular and audacious experiment at new orchestral effect; setting at defiance all received ideas of the expression of the *Benedictus*. It begins in two parts; the violins in octaves, and the tenors and basses in octaves:—



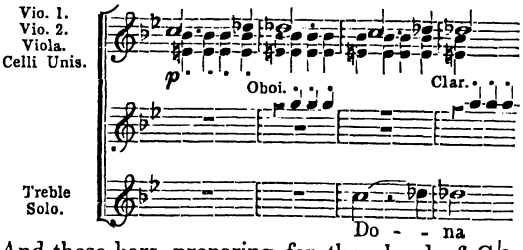
After a few bars of this kind—of a studied thinness, and rapid in movement, the whole orchestra, with horns and trumpets, bursts into harmony. When the chorus enters, the voices sing *pianissimo* and in octaves the melody of the violin just given, ending in a magnificent *crescendo* on a holding note. The orchestral study, of which this movement is designed as an example, exhibits the happiest invention, and may be compared with the best workmanship of the master in his oratorio, *The Creation*. The ideas show energy; the movement flows luxuriantly; and the pleasure of the composer in his work is manifest. This return to the subject is too characteristic to be omitted:—



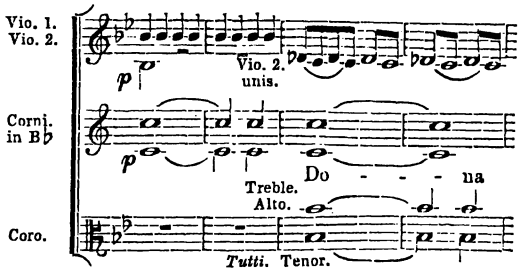
The *Agnus Dei* quartett, *adagio*, in G, $\frac{3}{4}$, belongs to the model movement, which Haydn reproduces with a difference at this place; manifestly an old acquaintance, it is still of the melody and effect, which, ten times repeated, please. It is introduced by a symphony for two oboes and a bassoon, with the stringed instruments *pizzicato;* the voices begin at the eighth bar with the strain of the "Priests' March" in the *Zauberflöte;* and keeping on in that manner, with very beautiful and delicate accompaniments, it is impossible not to be gratified, let the music come whence it will. The *Agnus* closing on the dominant of G minor, prepares for an excellent and effective ear-deceiving symphony to the *Dona, allegro con spirito.* This is one of the best and most vigorous orchestral finales written by Haydn to his Masses. The great simplicity of the subject for voices, which move chiefly in minims, combined with the brilliant motion of the orchestra, make music which it is equally delightful to perform or to listen to. We had imagined that this figure—



belonged to Mozart's Motett, *Splendente.* It is, however, so opportunely and so effectively employed in this finale, that none will object to its performing double duty. There are in the solos some delicate effects peculiarly characteristic of Haydn. This for instance:—



And these bars, preparing for the chord of G♭, *forte*, from all the orchestra, just before the cadence, are very fine:—



With what power the chord mentioned occurs, may be imagined.

This Mass concludes the six of the large orchestral works which Haydn composed for the Chapel of Prince Esterhazy. Among the remaining Masses, there will be several anterior to the time of Mozart, uninfluenced by recollections of that master, the examination of which will prove the more agreeable on that account.

(To be continued.)